

g. Verdi

*The Dublin Grand Opera Society is
pleased to present this special
concert in joint celebration of
Dublin's Millennium and the 175th
anniversary of Verdi's birth.*

*We are most grateful to Arthur Andersen &
Co. for their support and generous
assistance with the presentation of this
concert which we hope you will enjoy.*

D. J. Potter
Chairman, Dublin Grand Opera Society.



The National Concert Hall

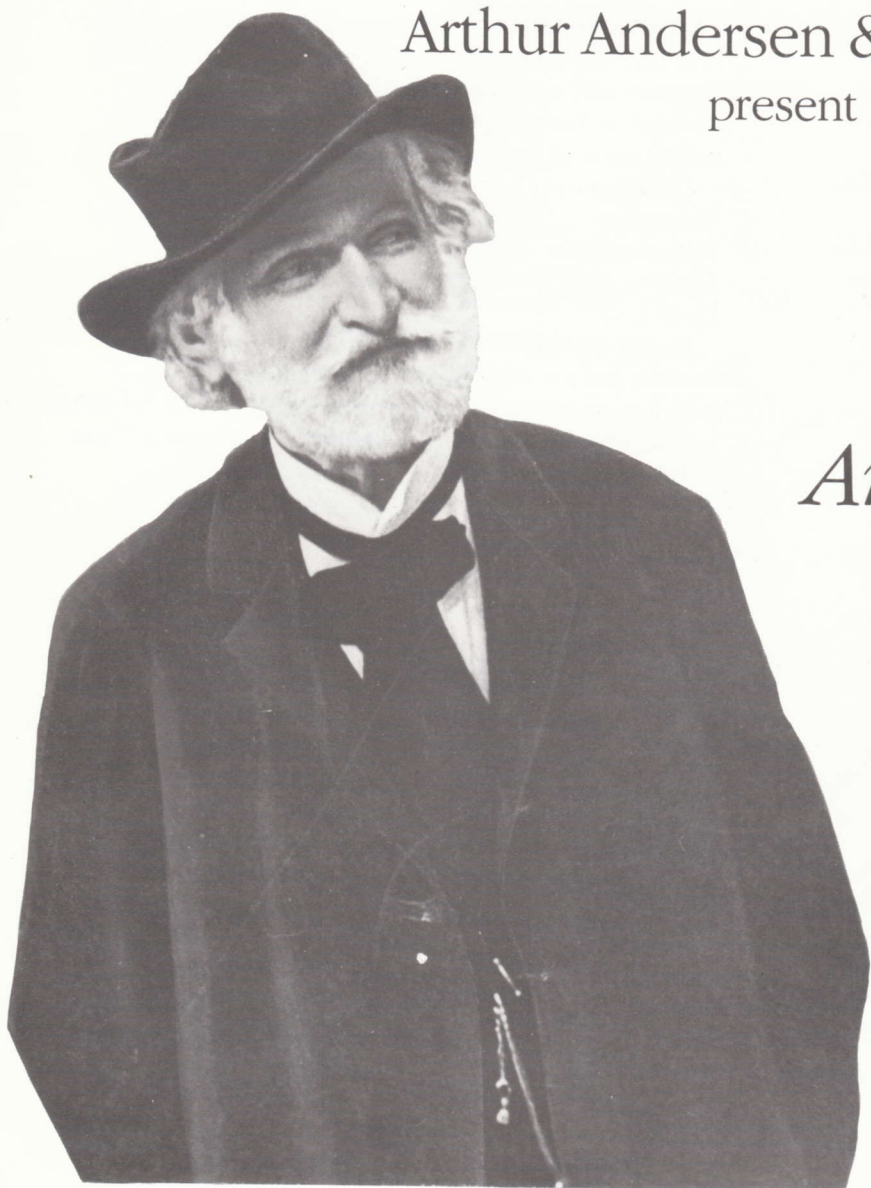
Sunday December 11th 1988. 8.00 p.m.

The Dublin Grand Opera Society

in association with

Arthur Andersen & Company

present



An Evening with
Verdi

Pamela Myers — *Soprano*

Walter Donati — *Tenor*

Licinio Montefusco — *Baritone*

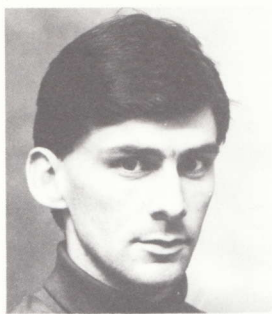
Martin Higgins — *Baritone*

David Gowland — *Piano*

Dublin Grand Opera Society Chorus
with the Italian Cultural Institute Choir

Conductor: Jonathan Webb

There will be one interval of 20 minutes



Jonathan Webb

Jonathan Webb was born in Ashford, Kent in 1963.

Having trained jointly as a pianist and violinist, he completed his musical studies at The University of Manchester. While in Manchester he appeared regularly as a conductor and graduated in June 1985 having been awarded a Proctor Gregg scholarship to pursue further activities as a

conductor.

In the same year he conducted Alan Rideout's "Angelo" for Kent Opera and the West End production of "West Side Story" at the Opera House, Manchester.

In 1986 he joined the coaching staff of the Mayer Lismann Opera Workshop in London.

In April 1988 he was assistant conductor to Janos Furst for the D.G.O.S. production of "Don Giovanni" and repetiteur/coach for the R.T.E. concert performance of "Elektra".

He was appointed Chorus Master of the D.G.O.S. in September 1988.



Walter Donati

Although born and reared near Berlin, Walter Donati studied singing in the Scuola di Musica in Milan. In the six years since he made his debut he has appeared to great acclaim in many of the major opera houses of the world. His accomplishments to date include performances of *Macbeth*, *I Lombardi* and *Norma* for La Scala, Milan; *The Flying*

Dutchman; *Norma* and *Robert le Diable* for Paris Opera. He has also performed in Rio de Janeiro, Buenos Aires, Florence, Dublin, Lisbon, Bari, and Toronto.

Dublin audiences will recall his performances in *Macbeth*; *Don Carlo*, *Madama Butterfly*, *Nabucco* and *Turandot* for the D.G.O.S. Future engagements include *Lohengrin* in South Africa, a recital in Bergamo, and *Boris Godunov* for the Florence May Festival.



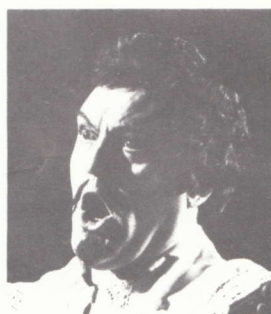
David Gowland

David Gowland studied at the Royal College of Music in London, where he won several awards for Piano Accompaniment; then at the National Opera Studio for which he was offered a Scholarship by the Countess of Munster Musical Trust.

Among his successes to date, David includes recital engagements at the Aldeburgh

Festival, on BBC Radio 3, Radio London, Yorkshire Television, and televised appearances at the Proms and Edinburgh Festival.

David has worked for the Royal Opera House; Wexford Festival Opera; Glyndebourne Festival Opera; Glyndebourne Touring Opera (world premiere of Nigel Osborne's *Electrification of the Soviet Union*); de Nederlandse Opera, Dublin Grand Opera Society; and was Musical Director for Kurt Weill's *Threepenny Opera* at RADA. Further engagements this year included Opera 80 (*Carmen*) and a season at the Grand Theatre, Geneva. He has recently been given the Jani Strasser award at Glyndebourne.



Licinio Montefusco

One of the world's most celebrated Italian baritones of the post-war era, Licinio Montefusco studied with Carlo Tagliabue in Milan before embarking on an international career which has spanned nearly twenty five years. He has appeared with Callas, di Stefano, Tebaldi, del Monaco, Caballe and Sutherland in major roles across five continents. His now famous interpretation of *Rigoletto* has been recorded commercially and broadcast in his native Italy and throughout Europe. Other recording works include the major operas of Donizetti and Verdi.

Dublin audiences were first introduced to Licinio Montefusco in 1982 when he appeared in *La Favorita* and *Nabucco*. Other engagements for the D.G.O.S. include *Rigoletto*, *Aida*, *La Gioconda*, *Andrea Chenier* and *Don Carlo*.

Recent appearances include his debut as Scarpia in Sardinia and a series of *Aida*'s with the 1988 Callas competition winners. Future engagements include his debut performance in the title role of *Simon Boccanegra* in Turin in February 1989.



Pamela Myers

Pamela Myers was born in Baltimore and studied at the Manhattan School of Music in New York.

In 1977 Pamela Myers made her professional debut with the San Francisco Western Opera as the Countess in *Le Nozze di Figaro*, later singing the title-role in Floyd's *Susannah* with the company. In the summer of 1978

she sang the title-role in the United States premiere of Stephen Oliver's *The Duchess of Malfi* at Santa Fe and in 1978/79 the title-role in *Madama Butterfly* with the Arizona opera and the title-role in *La Traviata* in Detroit and Minnesota.

Pamela Myers made her debut at the New York City Opera in 1980 singing Margherita and Elena in *Mefistofele* and has since appeared as Mimi, Violetta, Micaela, Musetta, Lucia and Gilda with the company. Other engagements in the United States include Donna Elvira at the Carmel Bach Festival, Marguerite, Liu and Desdemona in San Diego, Liu and Mimi in Baltimore, Lucia in Detroit and the Countess with Edmonton Opera.

Pamela Myers made her West German debut in the 1981 season singing the title-role in the European Premiere of Menotti's *La Loca*, and her British debut as Lucia for Scottish Opera. Further European engagements include the title-role in the Italian premiere of *La Loca* at the Spoleto Festival, Luisa Miller in Nancy, Ginevra in *Ariodante* in Innsbruck, Constanze in *Die Entführung aus dem Serail* for the Netherlands Opera. She recently made her Wexford Festival debut as Ginevra in *Ariodante*.

Recent engagements include Mimi in *La Boheme* and Desdemona in *Otello* in Marseilles and further concerts with the Scottish National Orchestra.

Dublin Grand Opera Society Chorus with the Italian Cultural Institute Choir

Sopranos

| | |
|-----------|-----------|
| Anne | Buckley |
| Stella | Byrne |
| Dympna | Carney |
| Christine | Comiskey |
| Anne | Deegan |
| Colette | Delahunt |
| Una | Faughnan |
| Patricia | Finnegan |
| Noreen | Hanratty |
| Moirá | Jeacle |
| Anne | Jennings |
| Dorothy | Kenny |
| Una | Kinirons |
| Una | Larkin |
| Cecily | Lynch |
| Sheila | Moloney |
| Kitty | Murphy |
| Maire | O'Brien |
| Joan | O'Farrell |
| Aine | O'Neill |
| Caroline | Phelan |
| Mary | Troy |
| Bairbre | Twomey |
| Roisin | Ui Chuill |
| Louise | Walsh |
| Caroline | Ward |
| Sylvia | Whelan |
| Veronica | Whelan |

Altos

| | |
|----------|---------------|
| Maria | Aisbitt |
| Miriam | Blennerhasset |
| Brigid | Breen |
| Maura | Devine |
| Ursula | Fowler |
| Aoibhinn | Hamill |
| Mary | Hanratty |
| Vanessa | Hayes |
| Carmel | Jennings |
| Colette | Johnson |
| Fidelma | Kelly |
| Stella | Litchfield |
| Maureen | McDonnell |
| Pauline | McHugh |
| Alice | Moffett |
| Anne | Simmons |
| Dorothy | Thomson |
| Yvonne | Woods |

Tenors

| | |
|--------|------------|
| Paddy | Brennan |
| Tony | Byrne |
| Tom | Carney |
| Dermot | Deegan |
| John | Murphy |
| Donal | O Chuill |
| Seamas | O Tuama |
| Jim | Price |
| James | Sarsteiner |
| Alan | Westby |

Baritones

| | |
|---------|-------------|
| John | Brady |
| John | Carney |
| Jack | Doyle |
| Barry | Hodkinson |
| Michael | Hughes |
| Sean | Kelly |
| Noel | O'Callaghan |

Basses

| | |
|-----------|---------------|
| Luciano | Bullo |
| Ray | Byrne |
| Eugene | Griffin |
| Martin | Higgins |
| Eamon | Malone |
| Vittorio | Marini |
| Vincent | McDonald |
| Proinsias | O Raghallaigh |

Dublin Grand Opera Society
Chorus Master:

Jonathan Webb

Choral Director of the Choir
of the Italian Cultural Institute:

Dr. Rosa-Maria Chicco-Ferraro

Programme

PART I

Giovanna d'Arco

Tu sei bella

Chorus

Ernani

Come rugiada al cespite

Ernani

Ernani! Ernani involami...

Elvira

Ob de' verd'anni miei

Don Carlos

I Due Foscari

Tace il vento, e queta l'onda

Chorus (Barcarola)

Questa dunque e l'iniqua

mercede

Doge and chorus

Luisa Miller

Al! Luisa, Luisa ove sei?

Luisa, Wurm and

Chorus

Aida

Ciel! mio padre...

Amonasro, Aida

Don Carlos

Io la vidi...

Don Carlos

E lui ... desso ... L'Infante

Don Carlos, Rodrigo

INTERVAL

PART II

Macbeth

Che faceste?...

Pietà, rispetto amore

Patria oppressa

Ah, la paterna mano

Witches chorus

Macbeth

Chorus

Macduff

Otello

Dio ti giocondi o sposo

Mia madre aveva una

povera ancella

Otello, Desdemona

**Desdemona, (Willow
Song)**

Un Ballo in Maschera

Eri tu

Ma se m'e forza perderti

Renato

Riccardo

I Vespri Siciliani

*Si celebri al fine tra canti,
tra fior*

Mercè, dilette amiche

Chorus

Bolero, Elena

"An Evening With Verdi"

December 11th, 1988
National Concert Hall

Giovanna d'Arco

Tu sei bella!

Asleep in a forest, watched by King Charles VII, Joan receives the first indication that the task of freeing her country from the English invaders will fall to her. A chorus of demons tempts her with sensuous thoughts of worldly love. By contrast, a chorus of angels intervenes inviting her to arm herself and free her country:

'Francia per te fia libera'

Despite the interruption of the demons, it is the voices of the angels which inspire Joan to wake from her dream determined to liberate her homeland.

Ernani

This piece is dominated by Spanish custom and chivalry which complicate an otherwise simple story of a girl, Elvira, loved by Ernani (a bandit), Don Carlos (a king) and engaged to Silva (a Grandee of Spain).

Ernani's first aria is an expression of his adoration for Elvira:

'Come rugiada al cespite...'

We are immediately shown that despite her engagement Elvira returns his love. She sings of her desire to flee with him, and even when congratulated on her engagement by maidens bringing wedding gifts her thoughts remain with the bandit:

'Ernani! ... Ernani involami ...'

Although aware of Ernani as a rival, Silva is forced to honour him as a guest in his castle where the bandit (believed dead by Elvira) has hidden. Sought after by the King, Ernani is offered chivalrous protection by Silva and they plot to unite against Don Carlos who has taken Elvira hostage after Silva's refusal to hand over Ernani.

From the tomb of Charlemagne, the King soliloquises:

'Oh de' verd'anni miei'

longing for his youthful years again before overhearing the conspiracy against him.

However, when the electors of the new Emperor (to be the King himself) arrive, Ernani is handed Elvira as bride. The foiled Silva is left to enforce the deal which was made when Ernani was under his protection, that is, when he sounds a hunting horn the bandit should die. Chivalry demands it so.

I Due Foscari

The eighty-year-old Doge of Venice, Francesco Foscari, is unable to clear his son, Jacopo, of the charge of murder and subsequent exile imposed on him by the all-powerful Venetian Council of Ten. Despite the appeal of Jacopo's wife, Lucrezia, the sentence is reaffirmed when Jacopo returns illegally to visit his family and city.

At the opening of the third act a carnival is in progress in St. Mark's Square. A chorus in the form of a Barcarola momentarily breaks the musical and dramatic tension:

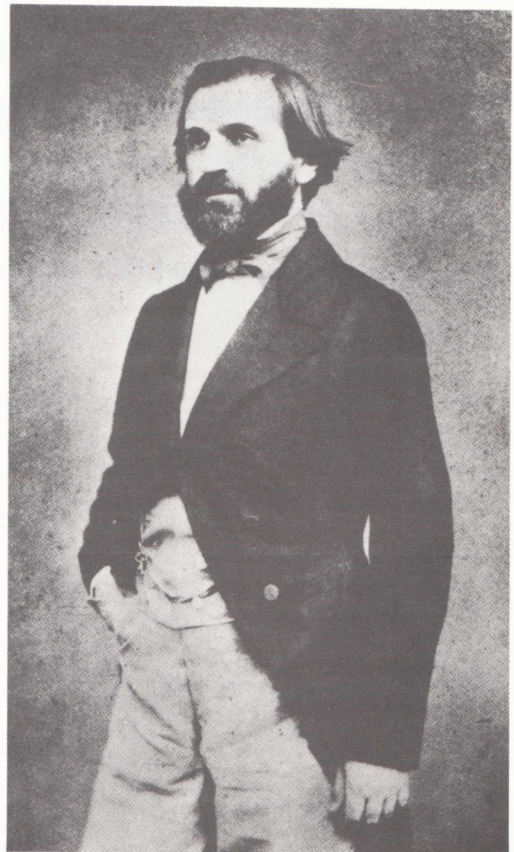
'Tace il vento, e queta l'onda'

A state barge has been prepared to escort Jacopo from his native city once more. With Venice still in sight the innocent Jacopo dies.

The Council of Ten call for the abdication of the now childless Doge. When threatened he is defiant:

'Questa dunque e l'iniqua mercede'

Despite a final effort it is the Council of Ten who achieve their end as a bell tolls for the election of the new Doge.



Verdi, c. 1844.

Luisa Miller

Luisa, a village girl, is in love with Count Walther's son, Rodolfo. The Count has arranged for his son to marry a recently widowed Duchess. Angered by Rodolfo's insistence upon marrying Luisa, the Count orders that Luisa's father, Miller, should be imprisoned.

Act II opens with a chorus of villagers telling Luisa of her father's fate:

'Ah! Luisa, Luisa ove sei?'

As Luisa becomes more impassioned, Wurm, in league with the Count, arrives to force her to write a letter stating that she never loved Rodolfo, being attracted by his rank and wealth alone. She agrees to do so and is forced to pledge herself to the loathsome Wurm.

The unhappy plight of the now estranged lovers Luisa and Rodolfo gives vent to the tragedy of the final act.



Verdi conducting in Paris, c. 1876.

Aida

The famous operatic triangle of love, Aida/Radames/Amneris, forms the core of this great piece.

Aida, daughter of the Ethiopian king Amonasro, is in love with Radames. She is slave to Amneris, daughter of the Egyptian king, also in love with Radames. Radames returns Aida's love but is chosen leader of the Egyptian armies against the invading Ethiopians. Thus the complicated emotional framework is built.

In the Act III duet *'Ciel mio padre'* Aida's father, by appealing not least to her patriotic feelings, persuades his daughter to find out from Radames which route the Egyptian army intends to take, thus enabling her to return safely to her homeland.

It is the offering of this information that condemns Radames to death as a traitor, enclosed in a vault, sealed with stone, where Aida has already secretly concealed herself to die at his side.

Don Carlos

As part of a peace treaty at the end of the war between Spain and France in the mid-sixteenth century, it has been arranged that Elisabeth, daughter of the French king, should marry Don Carlos, heir to the Spanish throne.

On seeing the bride chosen for him, Don Carlos sings a Romanza expressing his immediate love for her:

'Io la vidi, al suo sorriso scintillar'

No sooner have the lovers tasted the first fruit of their romance than it is announced that the father of Don Carlos, King Philip, should himself be married to Elisabeth. A deeply distressed Elisabeth acquiesces, moved by the appeals of courtiers for the war to be ended.

Don Carlos takes himself away to the convent of San Yuste. He no longer feels that he will find peace in the world. He is delighted, nevertheless, to see his closest friend, Rodrigo, who as an answer to his dilemma suggests that Don Carlos should devote himself to freeing the oppressed people of Flanders, from where Rodrigo has just returned.

'E lui ... desso! ... L'Infante'

Their duet ends with an oath of eternal friendship.

In this long and complex opera of opposing forces, Elisabeth and King Philip find no happiness in marriage. Rodrigo is assassinated and Don Carlos is mysteriously summoned back into the cloisters of San Yuste.

INTERVAL

Macbeth

It is appropriate that the first of Verdi's 'Shakespeare Operas' should represent that which the composer was striving for throughout his long life: the musical/dramatic expression of character.

The ambition of Macbeth and equally, if not more importantly, that of his wife, is clearly the salient motivation for the tragedy. However, Verdi's witches are given a potent motivatory, expressive force and a firmly delineated character from their very first appearance in which they await the arrival of Macbeth:

'Che faceste?...'

In a letter written at the time of the composition of 'Macbeth' Verdi said: "In short, I wish the singers to serve the poet better than they serve the composer."

The atmosphere created by Macbeth's aria:

'Pieta rispetto amore'

the chorus of Scottish refugees which opens Act IV:

'Patria oppressa'

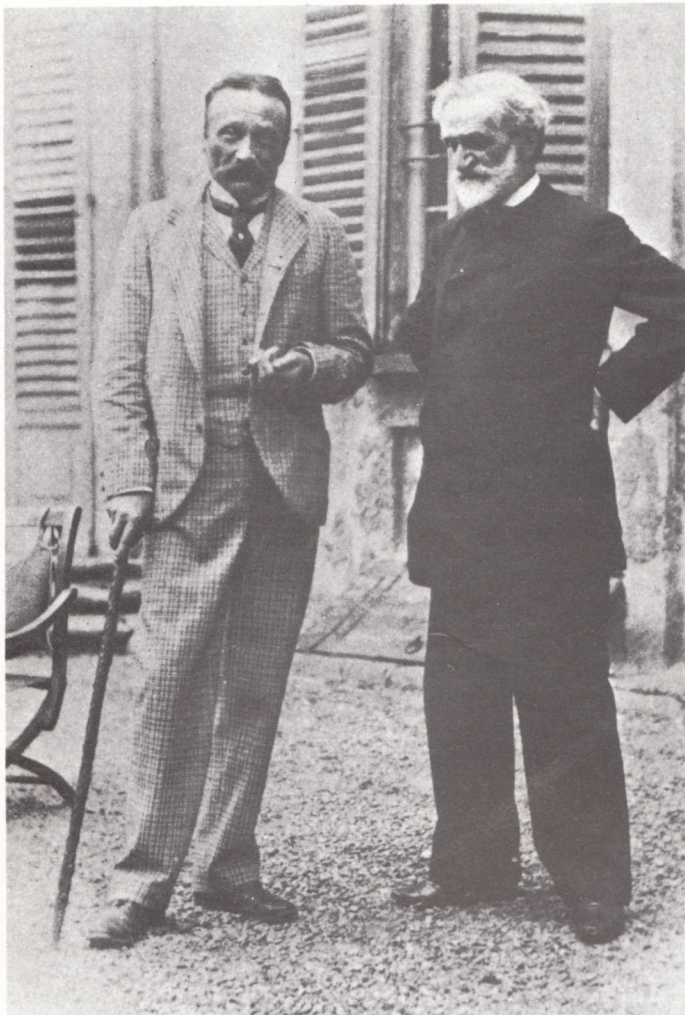
and the Macduff aria which follows immediately:

'Ah, la paterna mano'

are a testimony to this most important operatic creed.

Otello

Otello, a Moor, a general in the Venetian army, has advanced Cassio (his lieutenant) to a position above that of Iago (his ensign). Outwardly, Iago is seen to be Otello's closest friend; inwardly he is the Iago of the 'Credo' that Boito inserted into Shakespeare's original: "I believe in a cruel God who created me in his own image."



Verdi and Boito at Sant' Agata.

Iago's vendetta against Otello is realised through an attack against the constancy of the Moor's wife, Desdemona. In a series of events he arouses suspicion in Otello that Desdemona is having an affair with Cassio. Iago claims that he has even seen Cassio with the handkerchief (il fazzoletta) that Otello made a gift of to his wife. It is the missing handkerchief (now in Iago's possession) that Otello relentlessly interrogates his wife about in the Act III duet:

'Dio ti giocondi o sposo...'

His ironic forgiveness in its final bars makes his violent dismissal of her the more harrowing and dramatic.

Act IV begins with the desolate, guiltless Desdemona relating the lamenting 'Willow Song' to her maid Emilia.

After a passionate outcry from Desdemona, Emilia leaves her alone praying 'Ave Maria' before awaiting the return of her husband.

She is soon to die, killed by Otello himself. The Moor, learning the truth shrouded by Iago's evil, kills himself too, breathing his last at the side of his faithful wife.

Un Ballo in Maschera

Riccardo, governor of Boston, is in love with Amelia, the wife of his secretary, Renato. Having overheard Amelia confess to Ulrica, a fortune-teller, that she is in love with him too, Riccardo is able to meet Amelia and declare his love for her as, at midnight, she gathers a magic herb that will cure her of her illicit love. Confronted by Riccardo, Amelia is unable to deny that she returns his love. The arrival of Renato forces her to veil her face and Riccardo to ask his secretary to escort the 'stranger' to safety. Their journey is interrupted by conspirators against Riccardo who demand that the lady should reveal her identity. Renato's anger at discovering that the 'stranger' is in fact his wife is contrasted with the irresistible amusement of the conspirators.

The final act opens with Renato intent on killing his wife. He grants her wish that she should see her son for the last time and, left alone, turns to a portrait of Riccardo declaring that it is he who bears the most guilt:

'Eri tu...'

Riccardo, unaware of a plot which leads to him being killed by Renato at 'The Masked Ball' sings a Romanza, knowing that to secure the honour of his friend he must bid a final farewell to Amelia:

'Ma se m'e forza perderti'

I Vespri Siciliani

The opera takes as its basis the historical event known as 'The Sicilian Vespers'. The date is 1282, the place, French-occupied Palermo.

Throughout the piece the Sicilians look to overcome their French enemy and it is finally in the fifth act that they seize their opportunity. Elena (sister of the murdered Frederick of Austria) is to marry Arrigo (a young Sicilian). The chorus brings gifts and song:

'Si celebri al fine tra canti, tra fior...'

Elena thanks them in a characteristic bolero:

'Mercè, dilette amiche'

The atmosphere of lighthearted festivity is soon changed to one of terror when Procida (a Sicilian doctor) announces that the wedding bells will be a signal for the Sicilians to massacre the French. It is with this horrifying act that the opera ends.

Jonathan Webb



ore 20
25-1-1901

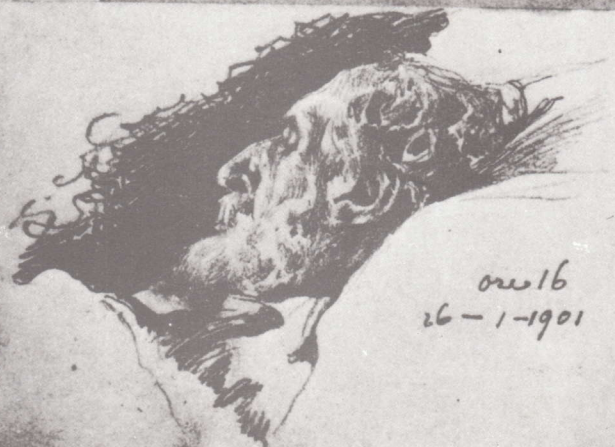
Hohenstein



ore 20
26-1-1901



ore 10



ore 16
26-1-1901

ore 9 1/2 - 26-1-1901

Verdi's
5te Stunden

Mailand - Januar 1901



**Arthur Andersen & Co.,
Chartered Accountants and Management Consultants,
are delighted to be associated with the
D.G.O.S. Millennium Concert,
An Evening With Verdi, at the National Concert Hall,
as part of the celebrations of
1,000 years of Dublin City.**

**ARTHUR
ANDERSEN
& CO.**

49 St. Stephen's Green, Dublin 2. Telephone: 765821